

WASHINGTON, D. C., SUNDAY, MARCH 26, 1916.

"POLLYANNA" AND "ONLY GIRL" BRING SPRINGTIME OPTIMISM AND SONG TO LOCAL STAGE

By JULIA CHANDLER.

With the passing of a week that has marked a sweeping antithesis in its presentation of the irresponsible frivolous in "The Passing Show" and the incomparable artistry of the Serge de Diaghileff Ballet Russe we turn once again into the familiar theatrical paths of musical comedy and simple drama with "The Only Girl" coming for the second time of the season to the Belasco, and "Pollyanna" doing her level best to persuade us to play "The Glad Game" with her at the National.

About three years ago Eleanor H. Porter sent out to a sad, whining, and impatient world a beautiful message of idealism and optimism between the covers of a book whose heroine was a little girl in a red-checked frock envied by conditions which would have made a pessimist out of most folk.

But the heart of "Pollyanna" was woven of sunshine stuff; the vision of her went far beneath the surface of things, and her philosophy was one which chased the shadows from dark paths, and lightened leaden burdens.

If you are among the hosts who read Mrs. Porter's book you do not need to be told that this little make-believe girl in a gingham frock taught the wonderful game of gladness to a world all too eager to learn how to play it. One of the characters in the book quaintly sums its purpose thus:

"It's a game Miss Pollyanna's father learned her to play. She got a pair of crutches once in a mission—any barrel when she was wanting a doll; an' she cried, of course, like any child would. It seems 'twas her father told her that there wasn't ever anything but what there was something about it that you could be glad about, an' that she could be glad about them crutches."

"Glad for crutches?"

"Yes'm, that's what I said, an' Miss Pollyanna said that's what SHE said, too. But he told her she COULD be glad—cause she didn't need 'em."

Pollyanna thought the matter over and the idea kept sinking deeper and deeper into her understanding, until she found herself playing the glad game, and everybody whose life she touched couldn't help imbibing her spirit of happiness.

Plenty there are who want a doll and receive a crutch. Their first impulse is 'like Pollyanna's—to cry about it. And they need just somebody to teach them to find something in the situation to be glad about. I'm talking about you and me. And Mrs. Porter must have been thinking about the thousands of yous and mes all over the world in urgent need of a flood gate to stop our perpetual gush of whining.

So she wrote the story of Pollyanna, the child whose riches were without measure and beyond compare because they were riches of heart and mind, and now Catherine Chisholm Cushing has transferred her to the stage where, night after night, she radiates a happiness so contagious that nobody can see the play without beginning their game of gladness by being thankful for its inspirational message.

Visualizing the "Glad Girl" is Patricia Collinge than whom no more suitable player could have been chosen for the role, for Miss Collinge is the possessor of a rare combination of beauty, graciousness, and youthful charm that should blend in the making of an ideal Pollyanna. Her exquisite personality was first impressed upon us in her joyous embodiment of Youth in "Everywoman," after which we saw her in the all-star cast of "The New Henrietta," and more recently with Douglas Fairbanks in "A Regular Business Man," which served him as a vaudeville flier.

Surrounding Miss Collinge in the "Pollyanna" cast are a group of player-folk who give promise of a sympathetic and artistic interpretation of the story including Effe Shannon and Herbert Kelcey, professional long inseparable.

"The Only Girl" will be remembered as the musical comedy which inaugurated the Belasco Theater season of 1915-16. In its original form it was a scintillating comedy of character—a travesty on the estate of matrimony—produced here during the

season of 1912-13 under the title of "Our Wives," an adaptation from the German by Helen Krafft and Frank Mandel with Henry Kolker playing the leading role.

It was never obvious just why the comedy was a box office failure for it was clever entertainment well presented by a capable cast, but nevertheless did not financially justify itself. Believing in its possibilities Henry Blossom rearranged the book, and Victor Herbert wrote for it a score in harmony with the romanticism of the theme, decidedly enhancing the interest of the production thereby.

"The Only Girl" returns to the Belasco Theater this week with the original company headed by Wilda Bennett another entertainer who first won our favor in "Everywoman" when she visualized the role of Conscience, a part which gave her several opportunities to display her delightful singing voice. Later we saw her



SCENE FROM "POLLYANNA" NATIONAL



JOAN SAWYER KEITH'S



BLANCHE SWEET LOEW'S COLUMBIA



A.H. VAN BUREN, POLI'S



PASQUALE AMATO NATIONAL



FLORENCE MC BETH NATIONAL



EDNA ARCHER CRAWFORD IN "HEDDA GABLER" POLI'S TOMORROW MAT



CHESTER NELSON GAYETY



FLORENCE ROCKWELL LEADER



SADINE WARD COSMOS



ROBERT EDESON IN "FOR A WOMAN'S FAIR NAME" STRAND

The Current Week.

National—"Pollyanna."

"Pollyanna," the comedy of good cheer, will be seen at the National Theater this week. "Pollyanna," the glad girl, who in the Eleanor H. Porter stories has made hundreds of thousands of people grateful for her acquaintance, is now coming in a new guise provided by Catherine Chisholm Cushing. The gladbooks have had enormous vogue not only in this country but in foreign lands. They have inspired the formation of glad clubs all over America and even in small communities in England, Scotland and Australia. Now "Pollyanna" as a comedy reaches the theater to gratify people who are eager to see the characters visualized and to hear the message of gladness conveyed with all the beauty of human diction. "Pollyanna" is said to be a play that nobody can sit through without being the better, the wiser and the cleaner of heart. And that surely is a great thing for a drama to accomplish. In the cast assembled by Klaw & Erlanger and George Tyler are Patricia Collinge, Effe Shannon, Herbert Kelcey, Jessie Busley, Arthur Forrest, Maude Granger, Helen Westensby, Maud Hoffman, Lorin Raker, Harry Barfoot, and Master Robert Tobin.

This week at the Belasco Theater will take place the return engagement of "The Only Girl," which earlier in the year was seen at that same playhouse. Victor Herbert composed the music, and Henry Blossom furnished the story and lyrics.

"The Only Girl" owes its origin to Frank Mandel's farce, "Our Wives," its story concerns a librettist who is in need of a composer of his next opera. One day he hears a bewitching musical theme being played in the apartment

above the one he occupies. He sends for the composer only to find she is a girl, which does not too highly please him as he claims to have no use for the opposite sex. He has three friends, who, like himself, are bachelors. One by one, however, they fall in love and he alone remains true to his colors. Even he, though, tempted by the waltz theme he has heard, agrees to write his opera with the girl from above, each to do their work as machines, regardless of sex. As the play progresses the havoc brought by marriage is amusingly set forth in the librettist's apartment when the wives of his best three friends meet for the first time. This experience, however, fails to head him off and as the final curtain falls he presents his collaborator to his friends as "the only girl."

For this return engagement Joe Weber will provide the original company, which includes Wilda Bennett, Vivian Wessel, Louise Kelley, Olga Roler, Leona Stephens, Thurston Hall, John Findlay, Ernest Torrence, Jed Prouty, and Richard Bartlett.

A special matinee of "Hedda Gabler" will be given tomorrow afternoon at Poli's Theater. This matinee is one of a series which will be given in the aid of the Blue Cross Fund, which fund has been established to help horses in war time. A cast of New York players has been engaged for the tour. The personnel of the company includes the following players: Edna Archer Crawford, Edna Caldwell, Charlotte Lambert, Agnes



WM. S. HART IN "HELL'S HINGES" GARDEN

Mapes, Richard Temple, Raymond Bond, and Mary Jefferson.

Keith's—Vaudeville.

Joan Sawyer, whom vaudeville terms "The Waltz Queen," will be the principal attraction this week at Keith's surrounded by an augmented bill numbering eleven features. Miss Sawyer will be assisted by Signor Rudolph. They will be accompanied by Miss Sawyer's own Persian Garden orchestra. Among the numbers will be "The New Fox-trot," "The Aeroplane Waltz," "The Zurnana," and the "Sawyer One-step," three of these being new. Chief among the supporting attractions will be William Gaxton and company in "A Regular Business Man." Another feature will be Beatrice Morrell's sextet in a grand opera setting called "A Study in Royal

Blue." Third in order will be Laddie Cliff, the Londoner with cockney songs and eccentric dancing. Others in the list will be Tony Hunting and Corinne Francis in "Love Blossoms"; Palfrey, Hall, and Brown in "The Follies of Vaudeville"; Amata, the Parisian fire and mirror dancer; Deiro, the piano-acrobat; the Morin sisters; the Pathe Pictorial, and the organ recitals.

At Keith's today the bill will comprise Nora Bayes, George Nash and Julia Hay; Paul Morita, and Naomi Beauss; Frank Orth and W. J. Dooley; Leo Beers, and all the other features of last week, with added numbers.

Poli's—"The Beauty Shop."

"The Beauty Shop" will be presented this week by the Poli Players, assisted by an "ensemble" from Broadway. Raymond Hitchcock, for whom the role of Dr. Arbutus Budd, the boss of the beauty parlor, was written, never had a greater opportunity to rise to dispende fun than in "The Beauty Shop." A. H. Van Buren will be seen in the role this week.

According to the plot Old Dr. Budd has a highly lucrative practice in making one chin grow where two were before. Notwithstanding the fact that he is a successful dermatologist at the beginning of the play, he is hard pressed by creditors who mingle with his clients in a crowded waiting room. Driven to desperation the doctor starts for Corsica to seek a fortune that has been left by a wealthy uncle to the doctor's ward.

As Dr. Budd, Mr. Van Buren will sing "All Dressed Up and No Place to Go," and "Saturday Afternoon on Broadway." Marguerite Starr will have the role of Lola, a Spanish dancer. Cecil Kohlhaas will be the Anna, Dr. Budd's ward. Ben Taggart will be Daniel Webster Briggs. Florence Rittenhouse will be Vivian. Adrian S. Perfin, of the Winter Garden, organized the ensemble of girls and young men brought to Washington for the Poli production of "The Beauty Shop," and assisted Director Harry Andrews in starring the musical numbers.

Also against the unjust criticism of the minister and congregation of the village church.

Thursday, Friday and Saturday, Blanche Sweet will be seen in "The Sowers," story of the battle for official freedom in Russia. Theodore Roberts, Thomas Meighan, Horace B. Carpenter and many other prominent Lasky stars appear in support of Miss Sweet in this picture.

Gayety—Burlesque.

Something new in burlesque is promised patrons of the Gayety Theater for the coming week, when Barney Gerhardt's "Follies of the Day" will present "Hot Dog, or What Does the Public Want?" In the new book written for "Hot Dog," it is said that the last trace of plot has been eliminated, continuity and symmetry of design, thrown to the winds, and medley left to reign supreme. During the first act on Broadway is depicted. By chance four producers—David Belasco, Oscar Hammerstein, George M. Cohan and Al Reeves, meet outside Hotel Astor and discuss ways and means for filling their empty houses. "Just What Does the Public Want?" becomes the paramount question. Each is firmly set on his own class of amusement and it is finally arranged to produce a play featured by each of the four and leave it to the public to decide, all of which opens the way for the hodge-podge presented by "The Follies of the Day." The cast is headed by George Murphy, Gertrude Hayes and Chester Nelson.

At the special concert today the entire "Star and Garter" organization will repeat last week's entertainment and render a number of added specialties.

Cosmos—Vaudeville.

At the Cosmos Theater this week, Frank Wolfe will present Harry Sauber, Sadine Ward, Jules Black and a company of nine in a revue of mirth, music,

What the Plays Are Like

National—"Pollyanna," Catherine Chisholm Cushing's dramatization of Eleanor H. Porter's beautiful message of idealism and optimism as spread broadcast by a little girl in a gingham frock.

Belasco—"The Only Girl" Musical comedy which inaugurated the current season of the Belasco Theater. Book a re-arrangement by Henry Blossom of "Our Wives" for which Victor Herbert has written a delightful score.

Poli's—"The Beauty Shop." A musical comedy in which Raymond Hitchcock formerly appeared, with A. H. Van Buren impersonating the Hitchcock role.

Keith's—Vaudeville bill headed by Joan Sawyer. Gayety—Burlesque. Cosmos—Vaudeville. Loew's Columbia—Paramount Pictures.

Garden and Strand—Feature Films. Crandall's and Leader—Feature Films.

dancing and comedy. Harry Sauber has long been identified with Broadway attractions and his supporting company includes clever folk. Another number will be Nibbles Talking Birds and Feathered Precocities, one of the most interesting of novelties, for the birds are said to actually talk and do other astonishing things.

Freddy Miller and the Callahan boys will be accompanied in a comedy song and dance offering; Leonard, a tall violinist, will entertain in selections that include the classic and others within the taste of all. Raymond and Harry will give Italian character impersonations with tangled dialect, and Pts Maurice, an English xylophone artist, will demon-



SADINE WARD COSMOS

strate the possibilities of his difficult instrument.

The Selig Tribune news pictures will head a list of added attractions and Lubin's "The Gods of Fate," in five acts, with Richard Buhler and Rosetta Brice as the picture stars, will be the photoproduction.

A new bill is promised beginning with the Thursday matinee.

Garden—"Hell's Hinges."

William S. Hart will lead the double bill at Moore's Garden Theater today, tomorrow and Tuesday in "Hell's Hinges." The locale of the scenario is "Hell's Hinges," the name colloquially bestowed upon a frontier town and the plot tells how a strong-willed, uncouth Westerner wreaks vengeance upon a lawless community. The second feature of the bill will be a farcical comedy entitled "Wife and Auto Trouble," and Mr. Collier will appear as the man who has about as much trouble with one as the other.

There will be another double program on Wednesday and Thursday, the chief attraction being "Daphne and the Pirate" with the main characters enacted by Lillian Gish and Elliott Dexter. The secondary attraction will be the sixth episode of "Strange Case of Mary Page," Friday and Saturday Lillian Drew, E. H. Calvert, Marguerite Clayton and Ernest Maupain will be featured in "The Vultures of Society," "Trailing a Tailor," interpreted by Ethel Tetre and other stars will fill out the program on these days.

Strand—"For a Woman's Fair Name."

Robert Edeson will be featured at Moore's Strand Theater today, tomorrow and Tuesday in a vivid photoplay entitled "For a Woman's Fair Name." The piece depicts the efforts of a jealous minded fellow to besmirch a young wife's reputation because of an innocent social indiscretion. The added attraction will be "Mr. Jack Wins the Double Cross," in which Frank Daniels creates most of the merriment.

Mary Miles Minter will hold the screen on Wednesday and Thursday in "A Convict's Innocence." As the supplementary

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